Art's Master-piece.

OR,

A Companion for the Ingenious of either Sex.

CONTAINING,

I. The Art of Limning and Painting in Oil, *&c.* In all particulers, *viz.* Drawing and Painting Faces, Bodies, Garments, Landskip, Preparing and Laying on Colours; also colouring Mazzotinto Prints, Gilding on *Wood*, Mettals and Leather. II. The newest Experiment in Japaning, to immitate the Indian way, Plain and in Speckles, Rock-work, Figures, *&c.* Receipts for making the several sorts of Varnishes, Colours, *&c.* III. To make Artificial Tortoiseshel, to Dye or Stain Ivory, Horn, Bone, *Bristles*, Feathers, and sundry sorts of VVoods for Cabinets. IV. The Mystery of Dying Silks, Stuffs, VVoollen and Linnen Cloth. V. To take Spots, Stains, Pitch, Tar and Iron Moulds out of Silks, Stuffs, Linnen, and VVoollen, and to recover faded Silks, Linnen, *&c.* VI. The Art of Perfuming and Beautifying. VII. *Divers* Physical and Chirurgical Receipts. VIII. To make *London* Powder-Ink, other Powder Inks, and the shining Japan Ink. With many other Notable things. By *C. K*

London, Printed for *G. Conyers* at the *Golden Ring*, and *J. Sprint* at the *Blue Bell* in *Little Britain*. 1697.

Pehver

MVSEVM
BRITAN
NICVM

THE EPISTLE TO THE READER.

Kind Reader,

I *Think I need make no long Apology for this Book, since the Title is sufficient to recommend it to the perusal of the Ingenious, though it contains*

but hints of what in larger variety of curious things, are more copiously incerted for the Accommodation of Young Gentlemen, Gentlewomen, and others, done with that Care and Exactneſs, in all the many particulars, that without vain glory, I may preſume to ſay, that this, nor former Ages have not produced of theſe kinds any thing ſo curious and compact.

It carries with it all along as linked in a Chain, Pleaſure and Profit, and cannot but be grateful to the Fancies, eſpecially of the younger ſort, who put-

ting in practice what best suits their Minds, may much please others and accomplish themselves.

As for Limning or Painting, it has always been in high Esteem with the greatest and most Honourable Persons in the World, and is an Innocent and Diverting Recreation. Japanning I confess is not so Antient, especially in these parts of the Globe, therefore to be esteemed as (indeed it is) the more Rare and Considerable, as for the rest too tedious to enumerate in a short Epistle, though some of them have

been long in use, Time and Industry have better Improved them to advantage, such as are Industrious to Imploy their Talents for the good of themselves and others: And so the whole Work not comprehending many Sheets, I shall omit what more I justly might say, and submitting to the Censure of the Candid and Ingenious Reader, take leave to subscribe my self,

Your most Humble

Servant

C. K.

THE Curious Art OF DRAWING, AND Preparing for Limning or Painting in Oil, &c.

The Introduction to the Practice, in some things necessary to be provided for the proceeding in this Art.

THE curious Art of Limning or Painting in Oil, has in all Ages been wonderfully admired and approved, as the Master-piece of other Arts and Sciences, wherein Art so exact-

ly imitates Nature, that Motion only ſeems to be wanting; and many ſuch rare Pieces have been Drawn, that they have at the firſt bluſh deceived the Eyes of the Curious, who have taken them for real Living Beings, and though the Eye and Hand are mainly required herein, the one to direct, and the other to operate, yet the Mind or Imagination muſt furniſh out a great part of the curioſity, having Ideas, or the true ſhape of things always ima readineſs.

This cannot be done haſtily, but muſt be done by a ſteady practice and curious Obſervations, and the firſt in this undertaking, is to prepare your ſelf with ſuitable materials, and amongſt others French Chalk Red and White, that it may be cut into curious taper Pencils, to Draw the out ſtrokes of any Figure

Figure you design, Sallow wood so burnt that you may do the like by it, and if these strokes hit not at first to due proportion, they may be rubbed out with the Feather of a Mallard's Wing, and so till you find them right, then go over your strokes with a strong well pointed Pencil, either of Red or Black Lead: To make the Impression more Even and Regular, it will be proper to have Pens made of Raven or Crow Quills to finish the finer strokes, also a Rule and Compass with three feet, to take in and out at the points as you have occasion, the one of White or Red Chalk, the other of Black Lead, and a third of any other Pastile, and these in most Drawings are proper to mark out equal distances after the drawing of the out-strokes; there are other things re-

required, which in their proper place I ſhall ſpeak of.

Being thus far entred, come a little nearer to the Practice, and make your entrance on it with plain Geometrical Figures, ſuch as are the Circle, Square, Oval, Cone, Triangle, Cylinder, which at firſt uſe your ſelf to mark out with your Rule and Compaſs, till you can readily do it with your Hand, and theſe will much aſſiſt you in the beginning of this curious undertaking, the Circle well made will direct you in Orbicular forms, as the Globe of the Earth, Spherical World, Moon Sun, and the like; is very proper in confining the Picture you are to Copy; the Oval gives you directions for the Mouth and Face, the Foot of a Wine-glaſs, the Mouth of a Well, and the like; The Cone aſſiſts

in

in Drawing Columns, Spires, top of Towers, Steeples, &c. The Triangle is of admirable uſe in making the half Face; the Cylinder gives you aſſiſtance in drawing Columns, Pillars, Pilaſters, and other things belonging to Architecture; the Poligon may be alſo uſed for Ground-Plats, Fortifications, &c. and Angles and Arches in Proſpective.

Theſe things premiſed, try to Draw ſeveral ſorts of Fruits and Flowers, as Grapes, Cherries, Peaches, Apples, Apricots, Tulips, Pinks, &c. alſo Inſects, Trees, Branches, and the like, and from theſe proceed to practice on Birds, Beaſts, &c. conſider well their proportion, colour, ſlowneſs, ſwiftneſs, fierceneſs, and many other things natural to them, and the better at firſt, till your Mind

can

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can well frame such Ideas, it will be proper to have good Drawings to imitate, and to go on by degrees to other things, as Fish, Melions, Roots, Oranges, &c. and by no means mistake their sutable lively colours, nor proper form; and then you may venture on Humane Faces and Bodies, wherein lyes the excellency of this Art.

Of Drawing Faces, &c.

When you come to Draw a Face you must well weigh and consider in what posture it must be done, whether side-ways, upward, forward, or downward, touching lightly the Features, where the Nose, Eyes, Mouth and Chin ought to stand, then go more perfectly over them, for the Circles, Squares, and Triangles

Triangles uſed in this matter, may ſufficiently guide you where the Noſe, Eyes, Mouth and Chin ſhould ſtand; but in taking the Features, obſerve with a ſtedfaſt Eye, the principal Muſcles in the Face, which in perſons of years appear very much, and there is uſually to be obſerved a threefold proportion in a Face, as in the firſt place, from the top of the Forehead to the Eye-brows, in the ſecond place from thence to the bottom of the Noſe, and laſtly from thence to the bottom of the Chin, obſerving in this caſe a due proportion in the length of the Forehead and Noſe.

In a full Face, the diſtance between the Eyebrows, conſiſts of the length of one Eye, but where there is a ſide, or three quarters Face, the diſtance muſt be

be leſſened anſwerable to the proportion, the Noſtrils muſt be placed directly againſt the nether corner of the Eyes, and if the Face you Draw be Plump or Fat, the Cheeks muſt ſwell; but conſider, in a Lean Face the Jaw-bones ſtick out, and the Cheeks fall ſomewhat in.

In a ſmiling countenance, the Corners of the Mouth turn ſomewhat upwards, and in a ſour frowning countenance, the Forehead is bending, and Wrinkles appear on the upper part of the Noſe.

In Drawing a fore-right Face, you muſt make a perfect Oval, divided by two Lines into three equal proportions, in the firſt part place the Eyes, in the ſecond the Noſtrils, and in the third the Mouth, keeping the Eyes an equal diſtance from each other.

In

In Drawing an upright Head you muſt make it in equal diviſions, with three lines every way, either upwards, downwards, higher or lower, divided as the former.

To Draw the ſhortened or enclining Face, obſerve how the Lines agree, and ſo in their proper places you may Draw the Mouth and Noſe, and the reſt of the parts after you have brought your hand a little into practice; and note, whatſoever proportion the Face bears, your out-ſtrokes muſt be formed accordingly.

As for the Noſe, you muſt among other things, particularly obſerve the roundneſs, hollowneſs, and Indentings of the Noſtrils.

As for the Hands, their Poſtures are various, but a true meaſure muſt be obſerved in it, ac-

according to the proportion you Draw, as likewise the Arms as far as they appear bare, then proceed to Draw the Feet with measure and without, but for these it will be requisite to get Drawings to practice on at first, then practice Drawing Feet and Legs conjunct or separate, and proceeding from the Members, draw the other parts of the Body, and practice first on a Child, wherein there is more ease, because they are of a Fatter and Plumper Face and Body, the Sinews, Lines and Muscles, not appearing as in Men and Women.

In Drawing, begin at the Head, and so proceed by degrees to the Feet, running it lightly over at the first, and as you see occasion, encrease the fulness, let the parallel Joints and Sinews be equally proportioned,

tioned, as also the Muscles, and their Attendants, and exactly opposite, and the Motions of the Body be answerable to each other, and the Limbs a true Symetry, one not being larger than the other, nor longer where Nature requires it not.

In Shaddowing, observe to cast them ever one way, as in the figure of a Woman, if you begin the Shaddow at the left Cheek, you must continue the like on the left side the Neck, Body, and all other parts, unless the Light side of it requires to be Dark, by reason some other Body standing between the light and it, as put the case, three Men stand together, the middle Figure must be darkened by the foremost, unless the light by facing it comes between them.

Observe that all Shaddows, the

the further off they are, grow fainter, and circular Bodies muſt have a circular Shadow, according to the light that makes it.

In Drawing a Figure ſtanding, Draw that Leg the Body ſtands firm upon ſtrait and ſteady, or elſe the Figure will ſeem to decline, as if it were falling.

As in naked Figures, the outlines are required to be Drawn firſt, ſo do it in Drapery or Clothing, leaving ſpaces within for your greater or leſſer Folds, and break them into leſſer, that may be contained within them, and the cloſer the Garment firs to the Body, the ſmaller and narrower muſt be the Folds, and in Shadowing the Innermoſt, it muſt be the harder, and the outermoſt the ſofter, continue the great Folds, but as for the leſſer, break them off where occaſion

caſion requires it; and the finer the Drapery is, the finer and ſharper muſt the Folds be, and the Shadow the ſtronger and finer to the Eye, always obſerving that the Garment that ſits cloſe, as the Body Coat of a Man, or Breaſts of a Woman and the like, require no Folding, but rather with a ſweet Shadow repreſent that part of the Body, that the Garment appears to cover, as Womens Breaſts with a ſweet round Shadow, and the like.

Of Colours uſeful in Limning or Painting, and other matters.

The next thing to be conſidered, the Cloth primed, and the Drawing put on, is the preparing your Colours, which in Oil Painting muſt be with Linſeed Oil, unleſs for Linnen, and

and then Walnut Oil is a great deal better, for it will not turn yellow as the other in time will, when mixed with curious white.

You muſt Grind your Colours on a Stone with a Muller, till they are as fine as Butter, *&c.* The Colours proper to be uſed in Limning are,

The Blacks; Sea-cole black, Ivory black, Lamp black, and Earth of Collen; the White, White Lead; the Green; Terravet, Verditer and Verdigreace; the Yellow, Spruce Oaker, Pink or Piment, and Maſticot; the Blues, Smalt, Biſs, Indico, and Ultramarine; the Reds, Red-Lead, Vermillion, Lake, Indian-red, and Ornatto; the colours indifferent are Umber, Spaniſh-brown, burnt Spruce.

Theſe are the chief to be laid in Oil, but Ivory, Spruce-Oak

Oaker and Umber muſt be burnt before they are ground; and as for Maſticot, Ultramarine, Maſticot, Vermillion, Smalt and Orpiment, you may temper them on your Pallate without grinding, though grinding is better, becauſe it mixes them the better with the Oil, and makes them dilate and ſpread more eaſily: And what of theſe are to be burnt, perform it in a Crucible, taking care they be not overburnt, to loſe their Tincture.

Take care in the next place to get good Pencils of all ſizes, proportionable to your Work, a Pallate or Board to lay Colours on whilſt you are uſing them, an Eaſle to place your Cloth upon or againſt, and a ſtraining Frame, to which it muſt be nailed, a Mollſtick or Stay, made of Braſil, or ſome ponderous Wood,

Wood, not subject to bend, about a yard long, at one end tye a ball of ravelled Cotton, with a Leather over it, so that with your Left-hand, holding it against the Work, you may support your right Arm with it, whilst you are Working.

Of Mixing or Tempering of Colours.

To make a Violet colour, take Indico, White Lead and Lake, mix them well, and the more or less of each quantity, will make it deeper or lighter.

A Lead colour make of White and Indico, well mixed and tempered together.

For a Scarlet colour, take Lake, Red-Lead, and a small quantity of Vermillion.

For a Flame colour, take Red-

Red-Lead and Masticot heightened with white.

For a Light-green, take Pink and Smalt, and as you see occasion lighten it with white.

For a Purple colour, take Spanish brown, Indico, and white, well tempered together.

For a Bay colour, mix Spanish brown and white.

For a Murrey colour, mix Lake and White; and so by often tempering Colours, and Practice, you may find out the rest.

Of the first Operation or Sitting.

Having thus far proceeded, it will be time to begin your Work, and having laid your Ground for the general Complexion, and Drawn the Out-Lines, which you must do with

Lake and White mingled, Drawing very faintly, that if there be any fault it may be rubbed out and amended; the proportion of the Face Drawn, add to the former colour a ſmall proportion of Red-Lead, tempering it faintly to the colour of the Cheeks and Lips, the tip of the Chin and Ears, about the Eyes and Roots of the Hair, placing red ſhadows, and the ſhadows muſt not be put in with the flat of the Pencil, but with ſmall touches, after the manner of hatching, and in this wiſe go over the Face, and cover the Ground-work, with theſe and the like ſhadows, but in the dead colours your curioſity need not be great, only ſtrive as near as you can to immitate Nature, for the roughneſs of the colours may be mended at the ſecond operation.

Having

Having duly placed and proportioned your red Shadows, proceed to put your faint blue shadows about the Corners of the Eyes, and Balls, *&c.* and the greyish blue under the Eyes, and about the Temples, working them sweetly and faintly over by degrees, beginning the Shadow as the Light falls, as likewise the hard Shadows on the dark side of the Face, under the Eye-brows, Chin, Nose and Neck, with strong touches on those places, so pass to the light side of the Face, and bring all your Work together to an equal roundness; yet at this time give not perfection to any particular part, but well view the Work, and consider how near you come to the Life, not only in likeness, but posture, colouring, *&c.*

Having now wrought th faint Shadows into the red Sha dows, you may take a touch the Hair, diſpoſing it in ſuc Curls, Folds, &c. as beſt con tribute to Grace and Ornamen only drawing it with Colour ſutable to the Life, and deepen it ſomewhat more ſtrongly i the deepeſt ſhadowed places, and ſo deſiſt from your firſt Operation.

Of the ſecond Sitting or Operation.

The Party to be drawn in this ſecond Sitting, muſt take the place and poſture as before, and now you muſt take a more curious ſurvey of the Lines and Features, and as you drew them over roughly before, now is the proper time to ſweeten them with the ſame Colours, by Work-

Working and Drawing them one into another, so that no rough edge or lump of Colour may appear, and you must do this with a Pencil sharper than the former, to render the shadow smooth and soft.

This done, proceed to the Back-side of your Picture, and if there be a Curtain required, and it be supposed of Blue Satten, then temper Bice with your Oil, and draw the out-lines of the Curtain, as also your Picture, and lay it over very thin and airy with a large Pencil, that it may be the whole ground, intended to be done with Blue, and then lay it over again with a substantial Body, with the same colour, doing it swiftly that no part of the Colour may dry before it be all finished, and in the same manner you may lay the backside with any colour.

This done, lay your Linnen of a fair white, and your Drapery flat, with the Colour you intend it, then view the Face again well, noting what ſhadows are too light or too deep, and labour to reduce the ſeveral ſhadows to their perfection, then draw the Lines out of the Eye-lids, and Shadow the entrance into the Ears, the deepneſs of the Eye-brows, and all the moſt material marks and notes in the Face, do this with a curious ſharp Pencil, then heighten the Hair, deepening it as it appears in the Life, caſting over the ground ſome looſe Hairs, which will not only make it look airy, but ſeem as if the Picture ſtood a diſtance from the Curtain.

In ſhadowing the Lines, which muſt be done curiouſly, uſe black, white, and a little blue,

blue, deepen the black with Ivory-black, and put to it a little quantity of Indico or Lake, and so the second Operation is finished.

The third Sitting or Operation.

Herein where you find any defect, or judge it reasonable, you must give strong touches, taking curious heed for the rounding of the Face, which will now be better accomplished than before, observing diligently what yet may conduce to similitude, as Moles, Scars, Casts with the Eyes, drawing of the Mouth, and the like.

For Garments or Ornaments, the Ground for Blue being laid with Bice, the deepening must be Indico, and a little Lake, the Lightening white, very fine, faint and fair, and for the grea-

ter ornament, the Light may be mixed with Silver or Gold, but of Drapery more particularly in Mezzatinto Painting, for Pearl colour the Ground muſt be White and Indico, and the Shadow Pink and Black; if the Body requires to be in Armour, let Leaf Silver be the Ground, and when it is well dried and burniſhed, work the ſhadow with Silver, Umber and Indico, and the ſhadow on the Silver as the Life directs.

For Gold Armour, lay Shell-Gold for the Ground, or Liquid Gold, and ſhaddow it with Lake, Engliſh-Oaker, and a mixture of Gold.

For Drawing a Fair Complexion.

To do this, make a mixture of a ſmall quantity of White, and twice as much Lake and Ver-

Vermillion, temper them well with the flat of a Knife upon the Pallat, and let it be used as the deepest Carnation in the Face, then adding a little part more of White, reserve that for a lighter Carnation, and yet a third part being reserved, add more White to it till it comes to the lightest colour in the Face, and so proceed to prepare the faint shadows.

In doing this, take Smalt, and mix it with a little White, which may conveniently serve for the Eyes, then separate the greatest quantity, and add to the rest a little Pink, and these well tempered will be sufficient for the greenish shadows in the Face, then proceed to prepare your deep shadows, do it with Pink, Ivory-black and Lake, a like quantity of each, temper them well together, and if the

Complexion you Draw, requires redder ſhadows, add more Lake; if bluer or greyer, more black, if yellower, more Pink.

Having prepared your Palat with ſutable Colours for a fair Face, conſider again what other Colours are required; if the Complexion be more Brown or Swarthy, and in ſuch caſes temper the Colours as before, putting a little quantity of burnt Oaker amongſt the Lake, and Vermillion and White, that it may amongſt your heightened Colours appear Tawny; and in this caſe, temper ſo much Oaker as will juſt turn it; and for your very deep, and very faint Shadows, uſe the ſame as for the former Complexion.

For a Tawny Complexion uſe the ſame as before, however, prepare the Shadows, of burnt Oaker and Umber.

For

For a very black or dark Complexion, prepare the Shadows as the foregoing, but as for your lightening, take Lake, Burnt-Oaker, with White and Black, however, but a little of the White muſt be put in at firſt, that by degrees it may be the better worked up, and obſerve that the ſingle Shadows laid at firſt upon your Palate, and well tempered according to the foregoing directions, ſerve as Shadows for all Complexions.

Further Directions for Colouring Garments, &c.

Theſe Garments, or Drapery, require to be made ſutable in their Colours; for Red therefore, lay the Ground with Vermillion, glaze it over with Lake, and heighten it with White.

For

For Scarlet, let Vermillion be the lighteſt, deepened with Lake, and heightened with Indian red.

For Crimſon Velvet, lay a Ground of burnt Oaker, Vermillion and Indian Red, glaze it with Lake, and touch it up with Vermillion.

For a ſad Red, heighten Indian Red with White, and deepen with Black, Pink and Lake, well mixed together.

For Green, heighten Bice and Pink with Maſticot, and deepen it with Pink and Indico.

For Green Velvet, lay the dead colour with a little White and Lamp-black, glaze it with Verdigreaſe, deepen with Pink and Indico, and heighten with White and Pink.

For Yellow, uſe Maſticot, Umber and Yellow Oaker, lay the dead colour with Maſticot and

and White in the highest places, and with Oaker in the meaneſt, in the darkeſt with Umber, glazing when dry with Pink.

For Blue Garments, take Indico and White, firſt laying the White in its due place, and then your mean colour, *viz.* Indico and White, well tempered in their proper places, then deepen with Indico, and when dry, glaze it with Ultramarine.

For Black Garments, let the dead colour be Lamp-black and a little Verdigreaſe. and go over it when dry with a little Ivory-black, and when you have heightened it with White, go over the Work with Verdigreaſe and Ivory-black.

For Orange colour, mix Lake and Red-Lead, laying the lighteſt part with Red-Lead and White, the mean part only with Red-Lead, and the deep-

er

er with Lake, and if it be necessary you may heighten with White.

For a Cloth colour, let the Ground be Umber and White, and for the deeper Shadows Black and Umber, for the mean Oaker and Umber, and heighten it with Oaker and White, and so much for colouring Garments.

Instructions how to Frame and Paint Landskips.

In this Work of Painting with Oil, begin with the Sky and Sun beams, and the lighter parts, and then the Yellow, which must be done with Masticot and White, the next your Blue Sky with Smalt, leaving no part of the Ground uncovered,

d, but lay the Colours ſmooth
ll over, working the Sky
ownwards, towards the Hori-
on, ſtill ſuffering it to grow
ainter as it enclines nearer to
he Earth, and work the tops
of Mountains and other Objects
very remote, ſo faint as they
may appear loſt in Miſt or Air,
and as for the neareſt and loweſt
Ground, it muſt be a dark brown
Earth colour, enclining a little
to Yellowiſh and Green, as the
nature of it requires, the next a
light Green, and ſo proceed
gradually as they loſe in their
diſtance you muſt leſſen their
Colour, obſerving not to make
any thing that is to be ſeen at a
great diſtance, perfect or really,
becauſe you muſt imagine it is
at ſuch a diſtance that you can-
not well diſcern it, but expreſs
it in Colours weakly and faint-
ly; as your Eye Judges it may
be,

be, always taking notice to place the Light oppofite to the Dark, which will very much extend the profpect, and do it fo that the Shadows may lofe in their proportion of diftance, their force by little and little, as they remove from the Eye, obferving always to put in the ftrongeft Shadows neareft; put no Moon nor Stars but in a Night-piece, for they are not otherways naturally proper, becaufe they cannot be well feen in the day; if you imitate an over-caft Sky, where black Clouds threaten a Storm, the Shadows may be on the meeting parts of the Clouds, this may be alfo done with Colours mixed with Water wherein Gum-Arabick has been diffolved.

If in any fair Landskip you expreſs the Light of the Sun, always obſerve throughout the whole

whole piece, that you caſt the lights of your Trees, Rocks, Hills, Buildings, Ruines, and all other things expreſſed in it that way; obſerve alſo to leſſen your Bodies proportionable, as they are nearer or farther diſtant, and carry it off ſo far that the Earth and Sky, or Water ſeem to meet, Rivers as they run to a diſtance muſt leſſen their Streams, ſo Ships or Boats, and the like.

As for Living Creatures, Beaſts, Fowls and Serpents, or Inſects you muſt conſider their proportion, ſhape and colour, and get Draughts or Patterns, which will be better than Printed Directions, and theſe kinds being numerous, for brevities ſake I muſt omit to treat of them.

To lay on Mezzatinto Prints on Glaſs.

In undertaking this curiouſſ
lay the Prints flat ways in war
water, of the fineſt and thine
Paper, for that which is roug
and thick will not do near
well, if at all, let them ſo
well, and your Glaſs being ver
white and thin, go over it wit
Venice Turpentine ſpread thi
with a pliable Knife, and dab
all over with your Finger, tha
the Turpentine may ſee
rough.

This done, take the ſoake
Print and lay it on a clean clot
even, then preſs it with ano
ther, to take out the Water
then lay it on a Glaſs, the Prin
next it, beginning at one end
ſtroak

roaking outwards the part al-
ady fixed to the Glaſs, that
ither Wind nor Water may
retained between, to wrinkle
, then with a little Spunge, or
our Fingers, wet the backſide,
nd lightly by degrees roll off
e Paper carefully, without
aking holes, eſpecially in the
ights, which are the tender-
ſt, and when the Print ap-
ears very tranſparent on the
ackſide, let it dry about two
ours, then varniſh it over with
urpentine or Maſtick varniſh,
ill you can ſee through it, and
nights drying will prepare it
o be worked on with Colours.

If you would have all the Pa-
er off, ſo that nothing but the
rint ſhould remain, lay it as
efore, with Oil of Maſtick, and
little Turpentine, and a Bruſh
will fetch off all the Paper.

To

To Paint Landskips of Mezzatinto.

As for the Posture to do any of this Work, the best is sitting to a true light, your Pencils must be fine, and in the first place glaze all the places that require, and if you would have them thin as they should be, and soon dry, mix varnish as they are laid on, and in four hours you may venture other Colours.

In this Work glaze the nearest and greatest Trees, Ground them with brown Pink, or if you fancy them greener, use distilled Verdigrease, and where the Leaves and Weeds that appear in some Landskips very sprightly and extraordinary green, must be glazed with distilled

ſtilled Verdigreaſe, and Dutch Pink, the Trees appearing farther off with only the former; the Hills, Rocks, Mountains and Trees at the greateſt diſtance, glaze with Smalt, a little Lake, and Verdigreaſe thinly mixed with Varniſh; as for the Skies, uſe Ultramarine or fine Smalt, mixed with thin varniſh, glaze it over two or three times with a large clean Pencil, and nimble ſtrokes, if Buildings or Ruins of Buildings appear in it, finiſh them firſt, and the mixture of Colours, for theſe conſiſt of Yellow, Black, White, and now and then a tincture of Red.

To finiſh Ground Trees and Skies, begin with the neareſt and largeſt Trees, do over the lighteſt Leaves with white Pink and a little Smalt, and neatly do over the darkeſt and neareſt Leaves, with a little Pencil dipped

ed in Varnish, and those Trees you would have very beautiful, Paint with a mixture of Verdigrease, Yellow Masticot and White, the darker parts with white Verdigrease and Pink, as also those Trees you glaze with Verdigrease only, they being very light mixed with White.

As for the Skies and Foreskips, if any Clouds appear, let them be touched with Varnish, and a light colour made of White Lake and Yellow Oaker; touch also with these the light parts of Hills, likewise Towns, and the remoteſt distance; then mix White and Smalt, as light as conveniently may be, and Paint over the Sky, add a tincture of Lake for the dark Clouds; let the Colours lye even and thin, and when finished, give it time to dry, to make

ake it look more lively, set e Picture against the light, at the Shadows may appear.

f Painting Figures this way, as Men, Women, &c.

In Painting a Face, where here are deep Shadows, glaze nd touch them thinly with rown Pink, Lake and Varnish, lso the black Ball, and white peck of the Eye, as you will e directed by the Print, the ound white Ball must likewise be of a convenient colour; if the Lips are to be of a curious Red, glaze them with Lake or Cazamine, and then begin with the dark side of the Face, and Paint the Shadows with the Colour more Red than usual, to do this, Yellow Pink, Vermil-

lion

lion and White are moſt prope
and note, no Varniſh muſt b
uſed in Painting Fleſh colour
except in glazing the Shadow
for the Varniſh drys ſo faſ
that you cannot ſweeten th
Shadows of the Fleſh.

After this give a few touche
on the ſtrongeſt light of th
Face, as the Forehead, top o
the Noſe by the Eyes, Chin an
Mouth, which colour muſt b
made white with pale Maſticot
or Yellow-Oaker, and a little
Vermillion mixed, according
to the Complexion intended,
then mix that colour a little
darker, and lay it on all th
Face that before you had no
very carefully painted, yet that
for the Mouth and Cheeks muſt
be ſomewhat redder.

Now with a fine clean Pencil
that has been worn a little,
hatch and ſweeten the Fleſh co-
lours

ours and Shadows sweetly to-
ether, taking care to cleanse
our Pencil as often as it is re-
uisite, so that whilst the piece
s moist and wet, you may re-
ulate Cheeks too pale, or any
ther defect.

If the Complexion be Swar-
hy, mix the Flesh-colour with
White, Brown, or Yellow Oaker
nd light Red, with agreeable
hadows; and by this means
ou may Paint naked Breasts,
odies or Hands, always being
areful that your Pencil be stea-
ily guided, for the least slip
ars the Feature, and trespass
ot on Features and Lines of a
isagreeing Colour.

How to Paint the Hair.

In this Painting you have no occaſion to uſe Colours or Varniſh near ſo dark as the Life, for the Print contributes to the darkening of it, as ſuppoſe you was to Paint Black Hair, you mix black Red-Oaker with a touch of light Red or Lake, and theſe may well produce an Aſh-colour, and the Hair coloured with it, will ſhow you a natural Black; if you would make the Curls ſtronger, with a lighter colour, touch the lighteſt part and the darkeſt with the contrary, which you may well ſee through, if the Colours are not laid too thick.

of Painting Garments or Drapery.

If you are to Paint Cloth or Drapery, in a broken colour, obſerve carefully its mixture, however you muſt make three degrees of that colour, one the proper colour, another more light, and the laſt darker, for it muſt be for the darkeſt folds, and the lighteſt for the lighteſt pleats, and that between both for the other parts.

With a worn Pencil ſweeten the Colour, ſo that the Folds may lye hard, and if you intend to make a Fringe, Imbroidery or the like, and to them with Shell or Powdered Gold or Silver, mix your Minerals with Gum-water, having a fine Pencil to Hatch or Imbroider the Flowers,

and touch the Fringes and other Imbroderies before you glaze, after this manner. *viz.* I imagine the changeable Draperies Ground to be Purple, and the light Yellow, then muſt I take a fine Pencil dipped in Varniſh, and thinly touch all the lighteſt parts of the Folds with Yellow Maſticot, if there be occaſion to repeat it, for it muſt be granted the Colour muſt be very thin with Varniſh.

When dry I muſt glaze all over with Lake, Smalt, or Ultramarine, once or twice with Varniſh, and ſo it muſt dry, and then I mix three degrees of Purple colour, of Smalt, Lake and White, and lay them on as directed, and by theſe meaſures fitting your Colours ſutable to your intention, you may Paint any other coloured Drapery, which in this little

Book

Book I want room to particularize.

The Curious Art and Myſtery of Japanning.

To be a Proficient in this Art, ſeveral matters are required, and theſe you muſt conſider as ſutable, not only in property but goodneſs, that your Coſt and Labour may not prove in vain.

As, two Strainers made of Flanel, moderately fine, or of courſe Linnen, in the nature of a Tunnel, for to ſtrain your Lac Varniſh, and the other for your White Varniſh, and the firſt of theſe may ſerve for Laccers, when your occaſion requires you to make them; beſides theſe, there are required

two Tunnels of Tin for the same purpose as before, Glass Bottles and Vials small and great, must be in a readiness, as to suit with the quantities of Varnish your business requires you to use, and Gally Pots to put it in when you design to work, as also to mix your Blacks in, when they come to be ordered with other things.

As for Tools, they are no less requisite, for without them, this Art would be insignificant, and therefore to furnish your self with them, you must have Pencils according to the greatness or smallness of the things intended to Work on; those for the Varnish must be made of Cammels Hair very soft, and are of various prices as to the largeness or fineness; likewise drawing Pencils, placed in Swallow, Duck, or Goose Quills, as

as the fineſs or largeneſs of the ſtroke requires, and the longeſt haired Pencils are accounted the beſt in this buſineſs, you muſt have in a readineſs a conſiderable number of Muſcle-ſhells to mix Colours and Minerals in, as the occaſion ſhall require it, Dutch Ruſhes are another material uſeful in this matter, to ſmooth the Work before it is Varniſhed, or take off the knobs or grittineſs from the Ground, or when it is Varniſhed.

Tripoly is proper to Polliſh this Work with when Varniſhed, being reduced into fine powder and ſifted, as for Linnen Rags you muſt be provided with them, both fine and courſe, to clear and polliſh this Work, alſo Olive Oil for a clearing; as many of theſe things ſhall be di-

rected hereafter, as they occur in due place, in the Work.

Several things neceſſary to be uſed in this Art, &c.

Of Spirit of Wine.

This is of main uſe in Varniſhing, and if it be not properly qualified, it will ſpoil the Varniſh, and not be capable, for want of ſtrength to diſſolve your Gums, or make them ſpread, and ſo conſequently lye uneven upon the Work, and to know when this Spirit is ſufficiently rectified, put ſome of it in a Spoon, and put a little Gun-powder in, and if it burns out, blows up the Gun-powder, and leaves the Spoon dry, then it is a good Spirit, but failing in this,

this, and leaving the Spoon moiſt when the flame extinguiſhes, it is not fit for your uſe.

Of Gum Animæ, Gum Lac, and Gum Sandarack.

To chuſe theſe well, as for the firſt, take the moſt tranſparent, cleareſt and whiteſt, which is the beſt.

The ſecond alſo called Seed Lac, chuſe that free from droſs, ſticks or duſt, large grained and bright.

As for the third, take that which is large and very white, caſting the leaſt yellow, free from duſt and droſs.

Of Shell-Lac, White Roſin, Bole-Armoniack, and Venice Turpentine.

As for the firſt, that is beſt which is moſt perſpicuouſly tranſparent, will eaſily melt, and draw out with your Fingers as fine as a hair.

As for the ſecond, chuſe for your uſe that which is the whiteſt and clear ſt.

As for the third, that is moſt fit for your purpoſe, that is free from grittineſs or gravel, and is of a blackiſh red colour, commonly called French-bole.

Of

Of Gum Elemi, Gum Arabick, and Gum Capal.

As for the first, chuse the hardest, and freest from dirt and dross.

Chuse the second white and transparent.

As for the third that is best for your use that is whitest, free from dross, and the thick dark stuff incorporated with it.

Of Gambogium, Isinglass, Benjamin or Benzoin, Dragons Blood, &c.

These are other things necessary in this Art, and ought to be well chosen

As

As for the first, the best is that of a bright yellow, free from dirty thickness and dross.

Chuse as to the second, that which is whitest and clearest, free from yellowness.

As for the third, the best is that of a bright red colour, much like to clarified black Rosin, free from all dross and filth.

The fourth, when the best, is of a bright red, free from dross, it may be had as the others at the Drugists, but the prices I set not down, because they generally rise and fall.

of

of Silver Duſt, Braſs Duſt, Green Gold, Dirty Gold, Coppers, Powder, Tin, &c.

The Silver Duſt, the beſt is brought from beyond the Seas, and is known from the Counterfeit by being ſqueezed between your Finger and Thumb, giving a glorious Luſtre, as indeed it does in the Work.

Braſs Duſt, by Artiſts called Duſt Gold, is the beſt made in *Germany*, the beſt is of a fine bright colour, neareſt reſembling Gold, try it as the Silver Duſt; as for the courſe ſort, though it will work pretty well with Gold Size, yet it will not do ſo with Gum-water.

Green Gold, a corrupt Mettal ſo called, is very good in this Work,

Work, for caſting a fading Green colour.

Dirty Gold is a corrupt Metal, caſting a dark, dull, though Silveriſh colour, bearing pretty well a reſemblance to dirty droſſy Gold.

Coppers are three ſorts, Natural, Adulterate and Artificial; as for the Natural, being cleanſed it may be ground without any mixture.

The Adulterate is moſt fit for a Ground, and ſerves commonly to lay other Metals on, as in hetching or heightening Gold or Silver on; but the Artificial is of a higher and brighter colour than either: There are alſo uſed in this Art, thoſe called Speckles of Copper Gold and Silver, and divers other colours differing in fineneſs, which may be worked as the Artiſt fancies, either on the outſides of

of Boxes or Drawers, or on Mouldings, and may be purchaſed ready done.

Of Colours proper in Japaning.

Some of theſe are called tranſparent, on which Gold and Silver are to be laid, or ſome light colour, ſo that by this means they appear in their proper colours, lively and beautiful.

Of theſe, for a Green are Diſtilled Verdigriſe, for a Red, fine Lake, for a Blue, Smalt, have to Grind theſe on, a Porphiry or Marble Stone, Grind with a Muller what quantity you pleaſe, with Smalt or Verdigriſe, with Nut Oil, as much as will moiſten the Colours, and grind them till they are as

fine

fine as Butter, put then the Colours into Shells, and mix them with Oil of Turpentine till they become thin for uſe, lay them on Silver, Gold, or any other light colour, and they will then become tranſparent, altering their lightneſs or darkneſs, according to that of the Metal or Colours that are placed under them; this for a curious Red may be done with Lake, but then uſe drying Oil to grind them with.

If you deſign Figures on the black of your Table or Boxes, as Trees, Birds, or Flowers, thoſe may be done for White, with White Lead; for Blue, Smalt, mixing it with Gum Arabick Water, and mingle them as you pleaſe, to make them lighter or deeper; Flake white is a very pure White, but the other will do for ordinary Work,

Work, and you muſt uſe either of theſe with Smalt, or all other Colours that have not a Body of their own; you may for a Purple uſe Ruſſet, fine Lake, and Sea-green, and it may be done with other ſorts of Reds and Greens, and except tranſparent Colours, all muſt be laid with Gum-water.

Seed Lac Varniſh how to make it.

Your Ground Work is good rectified Spirits, of which you may take a Gallon, put it into as wide a necked Bottle as you can get, that the Gums may the better come out, then of the beſt Seed Lac add a pound and a half, let it Macerate twenty four hours, or till the Gums are well diſſolved, with often ſhaking

ſhaking, to keep them from clog-ing together, then with Flannel Strainers ſtrain it into a Tin Tunnel, placed in the Mouth of the empty Bottle, the Strain-er may be made as before di-rected, and ſqueeze the Droſs in the Bag, and throw it away as of no uſe; then let the Var-niſh ſettle, and pour it off into other Bottles, till it riſes thick, and no longer, then ſtrain the thick part and ſettle that again, and keep the fine Varniſh for your uſe, and this does as well, without the danger of attempt-ing to boil it, which endangers firing the Houſe, and the Par-ty's Life.

Shell

Shell Lac-Varniſh, how to make it.

This in curious gloſſy pieces of Work is not of value, but in Varniſht Woods it ſucceeds, to make, put to a Gallon of Spirit a pound and a half of the beſt Shell Lac, order it as the former, and though it has no Sediment, it is proper however it ſhould be ſtrained, to take away the ſticks or ſtraws that may be in the Gum, nor will it ever be ſine and clear as the former, but turns in a few days to cloudineſs, yet is it fit for courſe work, and much uſed.

White

White Varnish, how to make it.

Take an ounce of White Gum Mastick, and an ounce of White Gum Sandarach, three ounces of the best and cleares Venice Turpentine, Gum Elemi half an ounce, Gum Capal an ounce and a half, Gum Benjamin or Benzoin of the cleareſt, half an ounce, and half an ounce of White Rosin, and the Gums being separated in their quantities provided, put the Rosin and Capal in a glass Vial, with half a pint of Spirits, that they may be dissolved; and to the same end, in a Glass Bottle of three quarts of Spirits put the Venice Turpentine, Animæ and Benjamine, and in another Bottle the Gum Mastick,

ſtick and Sandarack, in a pint and a half of Spirits, then diſſolve the Gum Elemi in a quarter of a pint of Spirits, powder very finely the Animæ and Benjamin the better to diſſolve in the Spirit, and then pour them off into one large Bottle, let them ſtand to fine as the former, and then ſtrain them through a Linnen cloth gently, not hardly preſſing the Sediment, leſt you carry the grittineſs of the Gums along with you, to injure the Varniſh.

General Rules for Varniſhing.

This is a point nicely to be obſerved, or your labour and coſt may be in vain.

1. If you chuſe Wood that requires to be Varniſhed, let it be

be exempted from knots, very close grained, smooth, clean, well rushed, and free from greasiness.

2. As for your Colours and Blacks, lay them even and exquisitely smooth, sweep all roughness off with your rush.

3. Keep your Work ever warm, but not hot to raise blisters or crack it, which nothing but scraping off all the Varnish can amend.

4. After every distinct wash, let your work be thoroughly dry, for neglect in this point introduces the fault of roughness.

5. After it is Varnished, let it lye by and rest as long as your conveniency will admit, and it will be the better.

6. Ever take care to begin your Varnish strokes in the middle of the Table, or what you

do

do it on, and not from one end to the other, and your Bruſh being planted in the middle, ſtrike it to one end, then take it off, and fix it to the place you began at, ſo draw, or extend it to the other end, and ſo continue it till the whole plain be Varniſhed over, and beware you overlap not the Edges, which is, when the Varniſh hangs in ſplaſhes or drops on them; therefore to prevent it, draw your Bruſh gently once or twice againſt your Gally-pot ſide.

7. When you have proceeded ſo far as to come to polliſh, let your Tripoly be very fine, and the finer the Work, let it be ſtill the finer, and uſe fine Rags, keeping your hand moderately hard upon it, and brighten or polliſh one place as much as you intend, e're you leave

leave it and pass to another, and always have regard, that you polliſh your Work as ſmooth as you intend at one time, but if your conveniency will admit, let it reſt two or three days before you give the finiſhing ſtrokes after you have polliſhed it, but come not too near the Wood to make it thin and hungry, for then it will require another Varniſh, or remain to your diſcredit.

8. Take a ſufficient quantity of Tripoly at the firſt polliſhing, till it begins to come ſmooth, and ſo leſſen by degrees, and carefully obſerve there be no ſcratches or grating in it.

9. When you have a mind to clear up the Work, waſh off the Tripoly with a Spunge, and ſoak up the wet with a fair Linnen Cloth, and with Lamp-black mixed with Oil, gently

ſmeer

smeer the whole face of it, let no corner nor moulding of it escape, that the whole Piece may be freed, then with other Linnen, and a hard hand cleanse it of that, and these things done there will be an admirable gloss.

For white work, let your pollishing be gentle and easie, do it nimbly, and clear it with Oil and fine Flower, and in exactly observing these Rules you will prove an Artist.

Of *Black Varnishing, or Japan.*

Provide for this imatation of Japan, a close grained Wood, well wrought off, Rush it smooth and keep it warm by a Fire, but never so near as to burn, scorch or blister your Work, then add to Seed-Lac-Varnish, as much Lamp-

black as will at the firſt ſtrokes colour the Wood; do it three times, permitting it to dry well between every doing, and alſo Ruſh it well, then with a quarter of a pint of the thickeſt Seed-Lac, mixed with an ounce of Venice Turpentine, put in more Lamp-black, ſo much as may well colour it, and with this waſh it ſix times, leting it ſtand twelve hours between the three firſt and the three laſt waſhings; then with the fineſt Seed Lac juſt tinctured with the Black, do it over twelve times, leting it dry between every time doing, after which let it remain for five or ſix days before you polliſh it.

At the end of that time, take Water and Tripole and Polliſh it, having firſt dipped your Cloth in Water, and rub it till it gains a very fine ſmoothneſs

and

and gloſs, but do not rub ſo as may any ways wear off the Varniſh, which cannot be eaſily repaired, then uſe a Rag wetted without Tripo'e, and clear it up with Oil and Lamp-black, yet Polliſh it not all at once, but let it have ſome days reſpite between the firſt and laſt Polliſhing, and at leaſt three or four days.

White Varniſhing or Japan.

This muſt be curiouſly done without any ſoiling, and therefore you muſt be cautious of letting any dirty thing come near, whilſt you are doing it.

To begin this Work, ſcrape as much Iſinglaſs as will make it of a reaſonable thickneſs, or when dipping your Pencil into

it, it will with a ſtroke whiten the Body which has been paſſed over with a Bruſh, but let it be in neither of the extreams, too thick or too thin, then mix it with your Size, whiten your Work over with it, and when dry, repeat the ſame, covering it from all manner of Duſt before it is Varniſhed; it muſt be whited three times, and dried between every one of them, ſmooth, and lay it as cloſe as you can to the Wood with your Ruſhes; then mix White Flake with your Size, only ſo that it may lye with a full and fair body on the Piece, and whiten your Work three ſeveral times, with this drying between each, then make it with your Ruſhes very ſmooth, but keep your diſtance from the Wood.

In the next place, take white Starch boiled in fair Water

ter till it come to be ſomewhat thick, and when it is luke-warm, waſh over your Work with it once or twice, drying between whiles, and let it then ſtand twenty four hours, then take the fineſt of the white Varniſh I have directed you to make, waſh your Pencil in Spirits, and waſh or anoint your Work ſix or ſeven times, and after thirty or forty hours, do the like again, and if done with a dexterous hand, a better gloſs will be ſet on it than if it had been Polliſhed; but if it miſs of that gloſs, it is requiſite that you Polliſh it; and in order thereto, you muſt accommodate it with five or ſix waſhes of Varniſh more than the former, and it muſt continue to ſettle well about a Week before you Polliſh it.

In Polliſhing, your Linnen

and Tripolee must be of the finest, being neat and careful in all this operation, your hand carried light and gentle, having your cloth neither too dry nor too wet, and clear it up with fine Flower and Oil.

Isinglass Size, how to make it.

Break and divide an ounce of Isinglass into little pieces, put it into a glazed, clean, and well covered Pipkin, and let it for twelve hours soak in a pint and a half of fair Water, then place it over a gentle fire, till it boil well at leasure, and when the Water is consumed to a pint, let it stand to cool leisurely, and then it will be a Gelly, and may be used in the White Varnish and other Works, but make no more at a time than you

you will use, for in two or three days it will prove naught.

Red Japan, to make it.

The Reds are properly three, *viz.* the Common Red, the Deep dark Red, and the Light-pale Red.

In the first Vermillion is proper, mixed with the thickest of Seed Lac, warm the work and mix your Vermillion with the Varnish in a Medium, carry it over it four times, permitting it to dry as the former; and if your Reds be in a good body and full, Rush it smooth, then with the ordinary Seed Lac-Varnish wash eight times, and after twelve hours Rush it again; and then for a curious outward covering, give it eight or ten washes with Seed Lac-Varnish, and after five days

Polliſh it, and clear it with Lamp-black and Oil.

Of the Dark-red.

The Common Red laid as before directed, deepen it with Dragon's-Blood mixed with your Varniſh, and when it has pretty good colour, go over it with Lac-Varniſh, which will much deepen and ſtrengthen the Colour, and in all things elſe, as to Polliſhing and Clearing, do as in the former Red.

Of the Pale-red.

To do this, grind white Lead with a Muller on a Stone, and when it is finely done, mix it with ſo much Vermillion as will make it a Pale-red, mix Varniſh with them, and give the Work four waſhes, and follow

low the preſcription of the Common Red, conſidering well, that the after-Varniſh will heighten the Colour.

An Olive coloured Japan.

Take Engliſh Pink colour, grind it with common Size, and when it is like Pap mix with it a proportion of Lamp-black and White Lead, and work it as in other Japanning.

Cheſnut coloured Japan.

To do this, take Indian Red, or elſe Brown-red Oker, grind it well, and mix it with ordinary Size, then grind a little white Lead extraordinary well with the ſmall Size, mix with it Lamp-black, and ſo both with the Indian Red-Oker, ſtir, and well incorporate them toge-

ther, if the Colour be too bright, darken it with the Lamp-black, if too dark, lighten it with white Lead, and ſo bring the Colour to your Mind; conſidering always that your Varniſh will heighten it.

With this waſh over your Work, let it dry, and repeat it till your Colour lye full and fair, Ruſh it ſmooth, but not cloſe to the Wood, unleſs you deſign anew to begin your Work, and give it a ſecond Varniſh.

After it has ſtood three or four days, give it a Luſtre with Seed-Lac, and when dry fit it for Polliſhing with white Lac-Varniſh, and clear it with Oil and Lamp-black.

Blue

Blue Japan.

To do this, grind white Lead very fine, add Smalt as finely ground, mix them with Isinglass Size, the white Lead grind with Gum-water, let there be a proportion of White and Blue, and mix them well to the thickness of common Paint, go over your Work with it, and when it is well dry, proceed so three or four times, till the Blue lyes with a fair body, Rush it smooth, and go over it again with stronger Blue, and when dry wash it with the cleareft Isinglass Size, having a new Pencil for that purpose, then when it is dry, warm it by the fire, and go over it with a Pencil dipped in white Varnish seven or eight times, and so let it continue for a day or two, then

wash

waſh it as often as before, and ſo continue many operations at intermitted times; for a week at leaſt muſt paſs, before you can well venture to Polliſh it, and when it is Polliſhed, Clear it with Oil and Lamp-black.

Note, that in no wiſe you mix your Colours with Iſinglaſs Colours too ſtrong, leſt when dried, they be apt to crack, fly, and ſpoil the Piece, but when you lay your Waſh of clear Iſinglaſs, to keep your Varniſh from tarniſhing, or ſoaking into your Colours, then it is proper that it be of a full and ſtrong body.

And thus much may very well ſuffice the Learner, to give him an inſight into this excellent Art, from whence I ſhall proceed to other things, uſeful and profitable.

Of

of Speckles, for the Adorning Japan'd Work.

Mix ſo many Speckles as you have occaſion for, with ordinary Lac Gum-Varniſh, ſo much, as when they are put into a Gally-pot, will fit them for working with a convenient Pencil, but not ſo thick as Colours, keep them ſtirring very well with a Bruſh, and generally warm by the fire: This continue till you perceive the Speckles lye thick and even to your mind, ſo beautifie them with three or four waſhes of Varniſh, mixed with Turpentine, and this, unleſs you intend to Polliſh, will be ſufficient, but then you muſt give it after all this eight or ten waſhings with the Prime Lac-Varniſh, drying between whiles,

and

and then Polliſh; and on this manner you may lay on all coloured Speckles; but Silver requires Seed Lac-Varniſh, and the beſt White Varniſh e're it can be brought to a good Polliſh, but if not to be Polliſhed, you may ſpare your Varniſh.

To lay on Speckles in Japan Work, &c.

If you deſign to Adorn your Work with Flowers, Rocks, or Garments, *&c.* Varniſh the places intended with a fine Pencil, and through any ſmall Sieve ſhake the Colours you deſign, whilſt the Varniſh is wet, and ſweep up in Rock-Work all Speckles that ſtraggle on the edges, with a new dry Pencil lodge them on the ſides and top of the Rock, which ſticking, will render the Work more beau-

beautiful, and give it a Shadow or Reflection.

This muſt be done with all diligence, and no intermiſſion had till finiſhed, till once covered, and being once dry, operate again, and ſo one upon another ſucceſſively, to ſhape it to your mind; and in ſweeping the Speckles, intermix not one portion of ſcattered parts with the other, that are of a different colour, but every parcel in the proper ſtation, to beautifie the better: At firſt when laid, it will look dull and heavy, but the ſecuring Varniſh in a little time will add to it a pleaſant, beautiful colour; and ſo you may do Flowers, Trees, Garments, and many pleaſant things to Adorn your Work.

Wood

Wood, how to overlay with Gold or Silver.

To prepare this Work, you must be furnished with Parchment-Size, that is, the cuttings of Parchment boiled in fair water to a gelly, and when strained and cooled, it will prove a strong Size.

When you are to use it, put as much as you shall want into an Earthen Pot, and make it hot, then as it is cooling, scrape as much fine Whiting into it as will colour it, mix them well with a clean Brush, and with this mixture white your Wood or Frame, striking or jobbing your Brush against it, that it may the better enter in the hollownesses of carved work, then give it rest, that it may dry.

This done, melt the Size again,

gain, and put in more Whiting to render it some degrees thicker, and with this, do over the Frames seven or eight times, or as you see there is a necessity, and when it is dry, open with a Gouge no bigger than a Wheat-straw, the Veins in the Carved Work, that the Whiting has stopped up, then with a fine wet Rag and your Finger, carefully smooth and water, plain it over, and Rush it smooth when dry, if necessity require it; and in this condition it will well receive your Gold or Silver Size; but before I proceed, I shall teach you to make these Sizes.

The best Gold-Size at present in use.

Take an equal quantity of the best *French* and *English* Bole-Armoniack, grind these fine on a Marble

Marble ſtone with fair water, then ſcrape into it a little Candle greaſe, incorporate and grind all theſe well together, then mix a little quantity of Parchment-Size, with a double proportion of Water, and the buſineſs is done.

The beſt Silver-Size in uſe.

Grind fine Tobacco-pipe Clay very ſmall, mix with it as much Lamp-black, as will turn it of a light Aſh-colour, and to theſe add bits of Candle greaſe, grind them very fine together, a mixture of Size and Water, and try theſe on the corner of the Frame, if it be rough in burniſhing, put more Oil or Greaſe, and as near as you can bring it to a due temper, that it may work well.

To Size your Frames, or other matters.

To do this, make the Size blood-warm, and with a fine Brush stir it very well, till it is somewhat thin, go over the Frames with it twice or thrice, yet touch not the hollow parts of the deepest Carvings, where the Gold cannot conveniently be laid, for the yellow colour nearly resembling first laid on, the fault will not soon be discovered; let it dry four or five hours, and then try the Gold if it will Burnish on it, if not, alter the Size, and do it over again.

To lay on the Gold, in order to Burnishing.

Let your Frame or other matter intended, be set on a Hazle, place the Leaf Gold on a Cushion to be held in your left hand with the Pallat and Pencil, you must for this work have a Swans-Quill Pencil, or a larger of Camels hair, if the Work require it, dip it in Water, and wet no more of your Frame at a time than will take up three or four Leaves, make your beginning at the lower end, and so proceed upwards, laying on whole leaves or half ones, as it requires, then wet such another part of your work, and lay on the Gold with your Pencil or Cotton, gently pressing it very close; and having Gilded the upright sides, turn the

the Frame, and proceed the ſame way with the ends, then ſurvey the ſpots and places that are omitted, and cut ſmall parts of Gold to cover them, when wetted with a ſmaller Pencil than before, when it is ſo finiſhed let it ſtand till the next day that time you leave off.

To Burniſh the Gold-Work.

Take a Wolf or Dogs Tooth, if you cannot get Aggats or Pebles formed into the ſame ſhapes, and Burniſh ſo much of the Work as you deſign, leaving the Ground of the Carving untouched, and ſome other parts as you ſee beſt convenient, which in reſpect of the Burniſhing being rough, the better ſets it off: That which is omitted to be Burniſhed, muſt be Matted, or ſecured with Seed Lac-Varniſh

nish or Lacker, if you design it a deeper colour, then must your Work be repossest or set off with Lacker, mixed with Saffron and Dragons-Blood, or the colour called Ornator, and with a fine Pencil dipped herein, touch the hollownesses of the Carving, and the Veins of the Foldages or Leaves; if you fancy it is not deep enough, you may by a repetition make it so, and the Work is done.

To lay on Silver-Size.

Warm the Silver Size that is newly ground and mingled well with weak Size, as you did the Gold Size, do it once or twice, and let it dry, and try the Leaf Silver, if it will Burnish on it, it is prepared for the Work, but if it will not make an alteration in the Size, and for the rest

reſt, lay on the Leaf-Silver, and do as you did by the Gold, and it will anſwer.

Note, as farther Rules, and ever obſerve them.

1. Let your Parchment Size be ſomewhat ſtrong, keep it not long, leaſt it ſpoils.

2. Grind no more Silver or Gold Size than juſt you have preſent occaſion for.

3. Ever keep your Work clean from Duſt, after it is Sized and Gilded, or elſe in the Burniſhing it will be full of Scratches.

4. Do not Whiten or Burniſh Gold Size in hard Froſty Weather, for then the Whiten will be apt to peel off, and the Gold flaw.

The

The Art of Gilding Mettals.

To Prepare the Gold.

Take Ducket, or Leaf Gold, what quantity you desire, observe to beat the Ducket very thin, and put this Gold with as much Quick-silver as will just cover it into a Gally-Pot, where let them continue half an hour, where immediately after the mixture stir them with a stick, then strain them through a piece of Leather, squeezing with your hand till you have forced out as much Quick-silver as you can industriously do, so that what remains in the Leather, looks more like Silver than Gold, yet this only must be employed in Gilding after the following manner.

To Gild with Gold, Silver, Copper, Braſs, Princes Mettal, &c.

Bruſh firſt your Mettal well, with a Wire Bruſh, wet it with Water or Beer, and bruſh on till the dirtineſs or filth be quite removed, that the Gold may more cloſely join it, prepare then your Quick-ſilver, by mixing it with a little Aquafortis in a Vial, three or four drops of the Aquafortis to an ounce of the Quick-ſilver, quicken your Work with it, *viz.* rub it over with a Rag or your Finger, till it appears all Silvered, or touched. This done,

Take your prepared Gold, and with a ſmall Knife, or Iron Tool proper to the purpoſe, ſpread, or overlay the whole piece, omitting no part, give it two or three little heats, be-

fore you give it a thorough heat, ſo that with a Hair Bruſh like a Comb Bruſh, you may dab and ſpread your Gold, theſe little heats making the Quick-ſilver more ready to comply; then give it the thorough-heat, which will compel the Mercury or Quick-ſilver to evaporate or fly away, then take it from the Fire, and with a ſcrub Bruſh, untouched with Quick-ſilver, cleanſe it as at firſt; if you perceive any untouched ſpot of Quick-ſilver, the Gold muſt be laid on it again, when it is cleanſed with a ſcratch Bruſh, and after this manner you may heighten its colour if you ſee it neceſſary.

To

To heighten the colour of Gold.

Take an equal quantity of Salt Argal and Brimſtone, mix them with as much fair Water as will cover the gilded Mettal when put into it, boil them well, and tying your Gilded Mettal in a ſtring, plunge it in for a little ſpace, often plunging, and looking as often on it as you draw it out, and when the colour is heightened to your expectation, dip it in cold water, and the work is done; you may in the foregoing manner double or treble Gild, till the Gold enriches it to a laſting thickneſs and colour.

To Counterfeit Tortoiſeſhell.

To do this well, let the Wood you intend to work on, be very cloſe grained, clean and

ſmooth wrought off, as Pear-tree, or the like; but if rough grained, you muſt Prime it with Whiting, as you are taught in Black Japaning, for coarſe grained Woods; Ruſh it ſmooth and go over it with Seed Lac-Varniſh, the breadth of a Silver Leaf, which take up with Cotton, and lay on it moiſt, as cloſe as may be; then waſh again, and place on another Leaf of Silver, and ſo continue till the Wood is over-ſpread with Silver, and when dry ſweep off all the looſe Silver with a hair bruſh, then finely grind Collins Earth, and mix it with Gum Water or Common Size, and with this, having added more Size or Gum Water than it was ground withal, Spot or Cloud the Ground-Work, having a fine, true, natural Shell by you to imitate, and

when

when this is done, you will perceive ſeveral Reds, lighter and and darker, appear on the edges of the Black, and many times lye in ſtreaks on the tranſparent part of the Shell; to imitate this finely, grind Sanguis Draconis with Gum water, and with a fine Pencil draw thoſe warm Reds, fluſhing it in about the dark places more thick, but fainter, thinner, and leſſer of colour towards the lighter parts, ſo ſweetening it, that it may in a manner loſe the Red, being ſunk in, in the Silver, or more tranſparent parts.

VVhen it is done and dried, give at leaſt ſix waſhes of Seed Lac-Varniſh, and when it has continued twenty four hours, Ruſh it gently, and when it is ſmooth, and fit for the ſecond operation, grind Gambogium very finely in an equal ſmall

quantity, put theſe into as much Seed Lac-Varniſh, as will ſerve to waſh it another ſix times, then let it ſtand twelve hours, and give it the third Varniſhing, and with the laſt mixture waſh it ſo often, that the Silver is changed to a Golden colour, and the work is done.

To Dye Wood a curious Red.

The VVood that takes this colour muſt be very white, and to begin it put a handful of Allom in a moderate Kettle of water, and caſt your wood into it, and when well ſoaked, take it out, and put in two handfuls of Raſped Braſil-wood, and when that has boiled well, put the wood in again for a quarter of an hours boiling, and it will take the colour.

To

To Stain a curious Yellow.

In this caſe, take the knotty Aſh or Bur, that is very white, knotty and curled, Smooth and Ruſh it very well, and when it is well warmed, waſh it over with a Bruſh dipped in Aqua-fortis, then hold it to the fire till it deſiſts to ſmoke, Ruſh it again when dry, then Polliſh it, and Varniſh it with Seed-Lac, and it will be of a curious colour, not inferiour to any Outlandiſh Yellow wood, and if you put filings or bits of Metal, as Copper, Braſs, &c. each Metal will produce a different tincture.

To Stain or Dye Wood Black.

Boil Logwood in Water or Vinegar, and two or three

times Bruſh or Stain your Wood with it when very hot, then take Nut-Galls and Copperas, bruiſe them well, and boil them in Water, and with it Waſh or Stain your Wood ſo often till it be a perfect Black, or rather ſteep it in the hot Liquor if you can put it in, and the Dye will penetrate the better.

To Dye or Stain Wood for Inlaying of Flowers or other things in Cabinets.

Get moiſt new Horſe-Dung, and ſqueeze out the moiſture through a Cloth, put it into ſeveral ſmall Veſſels fit for your purpoſe, and diſſolve Gum Arabick, and Roach Allom, each the quantity of a Walnut, and with theſe mix Reds, Greens, Blues, or any Colour that is ſutable to the work, ſtir them often

often three or four [illegible], then take your Wood, particularly Pear-tree for VVhite, cut into the thickneſs of half-crowns, or ſo much as will ſuffice any Inlayed work, and in a ſquare or length, according to your deſire, boil up the Liquors or Colours very hot, and put in the VVood till the Colour has well taken; ſome indeed you may take out ſooner, that the Colour being leſs ſtrong, may the better agree with your particoloured Flowers, Shading and the like.

To Dye or Stain, Ivory, Bone or Horn Red.

Soak fine Lime about twelve hours in fair Rain VVater, then pour off the VVater well from the ſettling through a Linnen Cloth, and to each Pint put

half an ounce of Rasped Brasil wood, and having boiled your materials in Allom water, boil it in this, and it will give a curious tincture.

To Stain Horn, Bone, Wood or Ivory Green.

Prepare your materials, by first boiling in Allom-water, then grind the common thick Verdigrise, or Spanish Green, a moderate quantity, adding half as much Sal-Armoniack, and put them into the sharpest VVine Vinegar, as also the materials you intend to Stain, and keep them there hot till they have taken a good tincture.

To

To Stain or Dye, Horn, Box or Ivory a curious Black.

To do this, put ſmall pieces of Braſil VVood into Aqua-fortis, and ſo continue them, till they appear green, then waſh well your materials in them, and boil Logwood in VVater, into which put them whilſt they are warm, and in a little time the Ivory, *&c.* will be of a curious Black, ſo that being Polliſhed it will look like Ebony or Japan, and if you would have any part for Flowers, or the like remain white, draw them before ſtaining with Turpentine Varniſh, and the black will not touch them, and afterward you may hetch them, and clear up with Oil and Lamp-black.

To Stain Skins Green.

Bruiſe a good quantity of the Leaves of Night-ſhade very well, diſſolve in the Juice well ſtrained out about two ounces of Allom, then put in half an ounce of Verdigriſe, ſuffer them to ſtand over a very gentle fire twenty four hours, then warm, dip in a Bruſh, and ſtrike over your Skins, let it dry, and repeat it till it has taken a pleaſant Green.

An approved way to colour White Leather.

Theſe Skins muſt be hung in Lime or Chalk VVater, that the VVool or Hair may be entirely ſtripped off, and they become ſupple, ſtretch them ſmooth on Tenters, brush them over

over with Allom-water very warm, and so tincture them with the Colours you design, suitable to your purpose.

To put a curious Black on Leather.

Take two pound of the inward Bark of an Old Elder, the like quantity of the Rust or Filings of Iron, put these into two gallons of Rain-Water, and close them right up in a Vessel, and when they have stood about six weeks, put in a pound of Nut galls well bruised, a quarter of a pound of Copperas, let them simper a considerable time over a fire, and after twenty four hours standing, and often stirring, pour out the Liquid part, and go over your Leather with it warm, and it produces a curious *German* Black.

To

To colour Leather a Bright Red.

Dip your Leather firſt in Allom water, and rub it well therein, then take ſtale Urin, boil it till it is half conſumed, ſcum it well, and put to it an ounce of the beſt Lake, Raſped Brazil wood two ounces, and an ounce of Allom, add to theſe half an ounce of Sal Armoniack, ſtir them well over a moderate fire two hours, pour off the Liquid part, and bruſh over your Skins with it, till it takes a good tincture, remembring ever to let the Skins in all colours dry well, between each going over with your bruſh, and your expectation will be anſwered to a very conſiderable advantage.

A

A curious French *Yellow for Skins.*

Take Wood-Ashes and Chalk, of each a like quantity, and when you have made a good Ley with Rain water, strain out the finest part, and set it over the fire, then put in a sufficient quantity of Turmerick well bruised or beaten to Powder, and as much Saffron as may give a lively Tincture, let it stand over a moderate fire, but not boil, till it becomes pretty thick, and being warm colour the Skins with it.

For a deep Blue, or Purple.

Strain out the Juice of Elder-Berries, put to two quarts, an ounce of Allom, half an ounce of Smalt or Indico, set these over a gentle fire, and when warm

warm, bruſh your Leather over with this compoſition.

For a Crimſon Colour.

Diſſolve Cake-Soap in Fair Water and Bole Armoniack, each three ounces, place them over a gentle fire till the Liquor grows clammy, then put in a little handful of Grains of Cochineal, two ounces of Red-Lead, an ounce of Lake, and a quarter of an ounce of Vermillion, a little piece of Indico, mix theſe well over a gentle fire, till they are the thickneſs of the glear of an Egg, then go over the Skins with a ſoft bruſh dipped into it, till the Colour ariſes to your mind.

To

To Imitate the Turkey-Blue.

Take two ounces of Smalt, a quarter of a pint of Red Wine, half a pint of Vinegar, an ounce of White Starch, incorporate theſe over a gentle fire, till they come to a moderate thickneſs, then ſoak the Skins with Allom Water; add to the compoſition a pint of Water, wherein Gum Arabick has been diſſolved, and ſtir it well, go over the Skins three times, drying them between whiles, and when well dryed, Polliſh them over to render them gloſſy.

For a Light Green.

Take the Juice of the Herb called Horſe-tail, add to it a little Allom, Verdigriſe and Copperas.

To

To Cover or Dreſs Skins with Gold or Silver.

Grind Brown-red with a Muller, on a Marble Stone, add to liquidate it a little Water wherein Chalk has been diſſolved, and lightly go over the Skins, till they look whitiſh, and before they are dry lay on the Leaf Gold or Silver, a little lapped over one another, that no ſpace be found wanting, and when they ſtick well to the Leather, and are dry, Polliſh them over with ſmooth Ivory, or a Horſes Tooth, and it will give a very glorious Luſtre; the Silver you may Lacker over with Lacker Varniſh, and change it into a Golden Colour.

Or another way, take Gleer of Eggs, or Gum-water, bruſh the

he Skins over with it, and lay n your Leaf Gold or Silver, loing as before.

To make Skins look Shining; without Silver or Gold.

Take Gum water, the Gleer of Eggs, and the Powder of Antimony, grind and mix them well together, and the Skins eing dry, lay it on them with Bruſh three or four times, letting them dry every time between; then burniſh them over, and they will have a curious gloſs like Silver, which tinctured with Lacker Varniſh will produce a Fading Gold Colour.

To Dye Briſtles a Red Colour.

Take half an ounce of Allom, a quarter of an ounce of Vermillion,

million, and an ounce of Raſp
Braſil-wood, put theſe into
pint of Vinegar, and boil th
moderately thick, and dip
the Briſtles when it is very h
and continuing there a tim
they will be a fine Red; you m
make larger quantities of the L
quor, with ingredients propo
tionable; and thus Dye Feathe

Feathers or Briſtles Green.

Take Verditur and Verd
griſe, each an ounce, put the
into a pint of water, ſoak th
Feathers or Briſtles in hot wa
ter, and then put them int
this Liquor boiling-hot, and le
them remain till they have ta
ken a good colour, and ſo ac
cording to the complexion o
your Dyes, you may Colou
them this way any Colour.

For Blue, let your Dyes b
Indico and Biſe. Fo

For Black, Galls and Log-wood, with a little Copperas.

For Purple, Lake and Indico.

For Carnation, Smalt and Vermillion.

For Yellow, Yellow-Berries and Saffron, dissolving a little Tartar in your water.

For Orange, Turmerick and Red Lead, and so of any other Colours you fancy.

Of Dying Silks, Stuffs, Cloths, Thread, and other things, of divers curious Colours.

To Dye Silk a Sanguine Colour.

Take a pound of Green-weed, as much Allom, bruise them and pour on them fair water, add half a pound of Rasped Brasil, set them over a gentle fire, well to mix them, then put in the Silk, suffering it to seeth there-

therein then, and ſo continue it, by ſtrengthening your Dye, and dipping till you perceive the Colour has taken well; after that rinſe it in Leys, Wood-Aſhes, or Oak-Bark, and ſo clear it with fair water, dry it, and preſs it.

To Dye Silk a deep Carnation.

Take Whitegall and Allom, the Herb called Foli well dried, to the quantity of a pound, two ounces of Spaniſh-red, four of Indian Lake, boil them in fair water over a gentle fire, and when they come to a height of tincture, dip your Silks into them, and let them have good dippings three or four times, and the Colour will take very well.

To Dye Silk Quoins Red.

Let theſe be ſteeped well in allom-water, then give them a gentle heat, adding in the heating Bran-water, a pound and a half of Green-weed, ſo heat it up, and put the Silk into it, but let it not ſeeth, then rinſe it in Leys of Wood-Aſhes, after that in Water, then put in four Logwood Raſped or in Powder, and ſo heat it up a ſecond time, and ſo in thrice well dipping, the buſineſs will be accompliſhed.

To Dye a curious Yellow.

Take Wood, the Stalks, Seeds and Leaves, and lay them to ſoak in Wood-Aſhes Leys three hours, then ſeeth it till it is ſufficiently ſodden, and put

put it into a mixture of ho
water and Urine, ſo heat it up
and ſtrain the Liquid part
through a Sieve or Strainer
adding Verdigriſe, and ſo boi
it up with the Ley already ſod,
ſtirring and well mixing the Li
quor about three hours, and
when it is very hot, dip three
times.

To Dye Silk a Roſe-red.

Take to every four yards an
a half you intend to Dye,
pound and a half of Nutgalls,
boil them in fair water unbruiſ
ed two hours, ſhift the water,
then put in the Silk or Linnen,
letting it ſoak four hours, then
wring it dry, and heat it in fair
water, wherein Allom has been
diſſolved, then put in half a
pound of Braſil Powder, and a
pound of Green-weed, and ſo
by

by dipping in gentle heats, the Colour will heighten.

A good Black Water, for Silk or Cloth.

Take an ounce of Lamp-black, half a pound of Nutgalls, bruise the latter, and put them into a Pottle of Water, with a handful of the Filings, or Rust of Iron, heat them up, adding a quarter of a pound of Copperas, seeth it to a third part consumption, then add half a pint of Gum-water, and it will not only be for present use, but keep long, and be a very good black.

To Dye Purple.

In this case if you Dye Silk, you must take to each pound of an ounce of Allom, and a gal-

lon of water, diſſolving the Allom therein over a gentle fire, then put in the Silk, and let it continue there about four hours, then take Lake and Indico, each a quarter of a pound, a quart of Urine, then adding a little handful of Cochineel, heat them up into a Dye, and dip your Silks or fine Stuffs into it as uſual.

To Dye a very fair Blue.

Take any Silk, Stuff, or Cloth white, and ſoak it in water, that done, wring out the water very well, and add two pound of Would, a pound of Indico, and three ounces of Allom, give a gentle heat in fair water, and ſo dip till you perceive the Colour take well.

Car-

Carnation.

To make this a curious right Colour, take dried Purper, soak it in Man's Urine for a Night, then take what you have to Dye, and soak in Allom water twice, seeth the Purper in fair water, and then set another Vessel to receive the Liquor, and dip therein.

For a Pleasant light Red.

Boil two gallons of Wheat, and an ounce of Allom in four gallons of Water, strain it through a fine Sieve, dissolve more Allom, half a pound, and as much of white Tartar; add three pound of Madder, to perfect the Colour, and put in your Stuff, Cloth, &c. at a moderate heat.

lon of water, diſſolving the Allom therein over a gentle fire, then put in the Silk, and let it continue there about four hours, then take Lake and Indico, each a quarter of a pound, a quart of Urine, then adding a little handful of Cochineel, heat them up into a Dye, and dip your Silks or fine Stuffs into it as uſual.

To Dye a very fair Blue.

Take any Silk, Stuff, or Cloth white, and ſoak it in water, that done, wring out the water very well, and add two pound of Would, a pound of Indico, and three ounces of Allom, give a gentle heat in fair water, and ſo dip till you perceive the Colour take well.

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Black for Velvet, &c.

Take half a pound of Copperas, a gallon of Smiths-water, two pound of Galls, burnt Ivory, Oak Bark, and Shoemakers Black, each an ounce, well ground, two gallons of fair water, mix them well, and set them in the Sun, or other warm place a Month, often stir it, and at a moderate warmth dip your Velvet, or other things designed for deep blacks.

To make Red Water for Silk or Woollen, Violet, Green, Azure or Yellow.

Take two gallons of fair Water, four ounces of Brasil, and being half consumed in heating up, remove it from the fire, put in an ounce of Grains, a quar-

quarter of an ounce of Gum Arabick, with a quarter of a pound of Allom well bruiſed, and having ſtood all Night, it may be well uſed in the Morning.

To Dye Woollen, Yarn, or Wool.

Take two pound of Wood, to every four pound of Yarn, &c. and two gallons of Water; put more, two handfuls of Wood Aſhes, and when it ſeeths, put in the Yarn or Wool, and let it continue half an hour, or ſomewhat more, then wring it, and put it in again, and let it ſeeth as long as before, and if it were a brown Blue, it will be a dark Green, or of a white Yellow colour,

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To Dye Woollen, Yarn, or Wool.

Take two pound of Wood, to every four pound of Yarn, &c. and two gallons of Water; put more, two handfuls of Wood Aſhes, and when it ſeeths, put in the Yarn or Wool, and let it continue half an hour, or ſomewhat more, then wring it, and put it in again, and let it ſeeth as long as before, and if it were a brown Blue, it will be a dark Green, or of a white Yellow colour,

To make Bran-water.

This is very neceſſary in Dying, and therefore you ought to know how to prepare it; do it with half a peck of Wheat-Bran, to two gallons of Fair water, over a gentle fire, and half a pound of bruiſed Allom; ſuffer it to ſtand about a week, with often ſtirring before you uſe it.

To make Grey Florrey.

Let the Florrey be ſoaked twenty four hours, then wring it through a Cloth, and take Aſhes of Vine-Sprays, and with them make a Ley, and upon a Table ſpread the Florrey, about two hours, put the Ley into three Veſſels, and ſhift the Florrey out of one into another, and

and before you dip, put Vinegar in, and the Florrey will be well ordered, and your Colour good.

To Dye Linnen with Crampenade.

To three Ells of your Linnen, uſe a pound of the Crampenade, and a gallon and a half of water, and ſo to a greater quantity proportionable; let it ſtand over a fire till it begins to ſeeth, put in at that time two ounces of Galls, and then your Linnen, and when you take it out, which muſt be often, wring it, and put it into Allom water; b t if you would have the Colour darker, it is requiſite to have a Ley of unſlacked Lime, or Chalk Stones.

To Dye a good Red in Linnen, Thread, or Cloth.

Soak a pound of Sam-fleure twenty four hours in two gallons of water, suffering it to heat over a gentle fire, add two ounces of Vermillion, half a pound of Rasped Brasil, and an ounce of Allom, dissolved in a pint of fair water, and dip, and order your materials as in other things.

Thus Reader, have I given you a good Insight into the Mystery of Dying Silks, Stuffs, Cloths, and other things relating thereto, which may by practice prove advantageous.

The

The Art of Perfuming.

To make Essence of Hypocras.

Take a strong Glass Bottle, and put half a pint of Spirit of Wine into it, add an ounce of Cinnamon, half an ounce of Cloves, a gross of Ginger, and as much Coriander as you can hold with your Fore-Finger and Thumb well beaten, three or four grains of black Amber, or Ambergrise beaten in a Stone Mortar, stop the Bottle very fast, and set it on Sand, exposing it to the Sun for a Month: the Bottle in this case must not be full, nor stand out in the Rain; This is a curious and wholesome Perfume.

Eſſence of Amber.

Put a pint of Spirits of Wine into a ſtrong Glaſs Bottle, and beat in a very ſmall Stone Mortar, a groſs, or the eighth part of an ounce of black Amber, or Ambergriſe, put it into the Spirits, with half a groſs of the Bladder of Musk very ſmall, ſo ſtop it cloſe, and ſet it for a fortnight as the former, ſhaking it two or three times a day, when the Sun ſhines hot upon it, but fill not the Bottle full, leſt the Spirits break it; and then let it ſtand ſtill another fortnight, and it is done.

Roſa-Solis, or perfumed Liquor.

Put two pints of Water, and two pounds of Sugar in a Copper Pan over a gentle fire, and let

let them boil to the conſumption of a fourth part, then put in two Spoonfuls of Orange-Flower Water, then throw in the White and Shell of an Egg, well beaten with a whisk, and ſtir the Egg well in the Liquor with it, take it off when it boils, and ſtrain it through a bag ſeveral times, and when you perceive it well clarified, pour in of the beſt Brandy, and then Eſſence of Hypocras or Amber, and you will have excellent perfumed Solis.

Angel-Water.

Put into an Earthen Pot a quart of Orange-Flower Water, a quarter of a pound of Benjamine, two ounces of Storax, a quarter of an ounce of Cloves, half an ounce of Cinnamon, two or three bits of Calamus, ſet

set the Pot on a gentle fire, to the consumption of a fourth part, add a Bladder of Musk, then let it cool, strain it well from the Dross, and put it up for use.

Millefleur, or the Water of several Flowers.

To do this, put in a strong Glass Bottle, a pint of Angel-Water, then in a little Mortar beat twelve grains of Musk, then put several Flowers of various scents, more of the weaker than of the stronger, that there may be a temperature, and allay them with that Water, and when well infused, pour it off into a Bottle, and keep it well closed for use.

Orange

Orange-Flower Water.

To make this well, infuse two pound of Orange-Flowers, in a quart of Water three or four hours, and so Distil them in a cold Still; This Water is good for cleansing Snuff, making Angel-Water, or Perfuming Wash-Balls, or Skins.

The Queen of Hungary's-Water.

Put a quart of the best Spirit of Wine into a strong Glass-Bottle, and two large handfuls of Rosemary-Flowers, a handful of Tyme, and half a handful of Sweet Marjorum, the leaves only, and as much of Sage, keep the Bottle close stopped, and expose it to the Sun a month, and then you may dissolve the bigness of a Bean of Orcanat, bruising

bruiſing it with a little Spirit of Wine, and put it into the Bottle; then expoſe it four or five days more to the Sun, and it will be of a fine Red Colour, and a curious Scent.

Paſtils or Perfumes, of divers kinds.

Paſtils of Roſes made into Wax-Candles.

Take a pound of the Dregs of Angel-Water, beat them when dried very fine, and ſearce them through a Hair Sieve, then put to them a handful of the Leaves of Roſes, newly gathered, diſſolve Gum Adragant in Roſe-Water, and beat the whole long together, to well Incorporate it, then rowl up pieces as big as your Finger taperwiſe, and when they are dry they will burn

burn like a Candle, and give a very curious ſcent.

Perfumed Paſtils for Beads or Medals.

Diſſolve Gum-Adragant and Arabick in Millefleur-Water, and put into it Marchal-pouder as much as will ſtiffen it into a Paſte, rub the Moulds you caſt them in with Eſſence of Flowers, and the Beads or Medals will be of a curious Brown or Coffee colour.

Another.

Take of Frangipan and Cyprus pouders, each a like quantity, put them in Gum, wherein Millefleur-Water is the greater part, and make them into Paſtils.

To

To make Liquid Snuff, excellent for the Cure of the Head-ach, or against Apoplectick Fits; a rare Secret.

Take Distilled Betony-Water a pint, half a pint of Rosemary-Flower-Water, infuse in these four ounces of the best *Virginia*-Tobacco, finely sifted into pouder; let them stand warm by the Fire, or in the Sun twenty four hours, then squeze out through a very fine clean Cloth the liquid part, Scent it with a little Ambergrise, and a very small quantity of Musk, drop into it three or four drops of Chimical Oil of Nutmeg, or Cinnamon, shake it well when the Settlings are taken off, and keep it in small, close Vials for use, snuffing or spirting up a very small quanti-

ty

ty at a time into your Nostrils; the Scent of it without snuffing up, remedies an ordinary Head-Ach.

Cosmeticks, or Curious Receipts for Beautifying the Face, Hands, or any part of the Body.

Benjamin-Water, an extellent Beautifier.

Take a pint of good strong Brandy, a pint of Spirit of Wine, half a pound of Benjamine, and a quarter of a pound of Storax, an ounce of Cinnamon, and half an ounce of Cloves, and four Nutmegs; beat the Spices and Benjamine, and putting them into the liquids, stop them up close in a strong Glass-Bottle, and let it stand upon Sand in the Sun, in the heat of Summer

a month, and then pour it off, and clarifie it.

This cleanſes the Skin of Morphew, Tandneſs or Sunburning, and cauſes a delicate complexion, as does the Queen of *Hungary*'s Water, which I have already taught you to make.

To prepare Spunges for the Face.

Having choſe the beſt and ſmootheſt Spunge, and cut off what is ſuperfluous, ſoak it, changing the Water till it looks clear, then dry it, and dip it in Orange-Flower or Angel-Water, pour over it a little Eſſence of Amber, then ſqueeze it but a little and let it dry, and it will be for your purpoſe, in Cleanſing and Beautifying the Skin, far beyond the uſe of Linnen.

To cause a Fair, Clear Complexion.

Distil Fumitory Rosemary-Flowers, and Scabious, each two good handfuls in a Pottle of White-Wine, and a quart of Dew, gathered off the Grass or Corn, with clean Napkens and Handkerchiefs, and so wrung out; keep it close stopped in Glass Bottles, and wash the Face and Hands with it, as there is occasion.

To cause a Fresh-coloured Complexion.

Take Oil of Myrrh an ounce, three drops of Oil of Sulphur, an ounce of the Oil of Sweet Almonds, mingle them well, and anoint the Face going to Bed, and the next Morning take it off with Benjamine-Water.

To

To make a Clear-Pale Complexion

Distill the Blossoms of Peas Beans and Peaches, each a good handful, in two quarts of Whey and wash the Face with it.

A Pomatum to Refresh the Complexion, and take off Pimples and Redness.

Take half a pound of the leaf of Hogs Fat, work it well in Fair-Water till it is very white, then put it into a new earthen Pan, put in a quarter of an ounce of Copperas, two Pippins cut in pieces without paring, mix an ounce of the Oil of Sweet Almonds, and strain it through a Linnen Cloth into clean Water, and make it into a Pomatum, and with it anoint the Face.

To

To take away Freckles.

Take the Gaul of a Cock, an ounce of Rye-Meal, a quarter of an ounce of the Juice of Hemlock, an ounce of Oil of Turpentine, make them into an Ointment, and anoint the Freckles with it, and in a little time they will diſappear.

A Pomatum, to Plump the Lips and Cheeks.

Take an ounce of Freſh Butter, and as much Virgins-Wax, ſet them over a gentle Fire, and throw in black Grapes, bruiſe them with a Ladle; then put in two ounces of Orange-Flower-Water; bruiſe in a Porringer, the bigneſs of a Bean of Orcanet, allay it with a little Orange-Flower-Water, put them into the

the Pomatum, and work them up together with a Spoon, and put it up for your uſe.

A Liquid Paſt, to Waſh the Hands without Water.

Take of bitter Almonds a pound, bruiſe them well in a Stone Mortar, till no Lumps remain, wet it with a little Milk, and make it into a Paſte, beat the Crumbs of White-bread with a little Milk, and put theſe with the Yolks of Eggs without a Tread into the Morter to the Paſte; beat them up yet more, and then boil them till thick, and keep them for uſe.

of white Lead, and as much of burnt Bone, mix them over a gentle fire, to a thickness, lay them on the Strainer.

To make a Soap that will take Greace, Spots, or Stains out of Cloth, Silks or Stuffs.

Burn a pound of Roach-Allom, and finely pouder it, add to it half a pound of the Root of an Herb called Florence-flame, then a new-laid Egg, and two pound and a half of Cake Soap, bruise and mix them well together that they may be made up with Fair Water into Balls; then first wash the place Stained or Spotted with Fair warm Water, scrape the Soap moist on it, and wash it out, and in three or four times thus doing, the blemishes will dissppear.

To take Spots out of Linnen.

Take two spoonfuls of the Juice of an Onion, and as much of Lime-Juice, wet it two or three times, as often drying it by a Fire, wash it immediately in a good Laver, and it is done.

A good Ley, to take out Spots or Stains.

Put half a pound of Soap-boilers Ashes, into two pints of Water; let them remain three days with often stirring, then pour off the clear Ley, and mix it with Fullers-Earth, and lay it thick on the place, drying it in the Sun, or by a Fire, and in two or three times doing, it will effect your desire.

To take Spots or Stains out of Coloured Silks, Stuffs, Linnen or Woollen.

Take Pumice-Stone and grind it to pouder, put to it sharp Vinegar and Fullers-Earth, let it lye on and dry, then wash it out with Milk and the Flower of Almonds.

A way to take out Tar, Pitch, or Rosin.

Dab on this Oil of Turpentine, let that dry, and put on more, and the third time when it is dried you may rub out the Pitch, &c. for it will crumble like Dirt.

To take out Oil, or Greace.

Mix burnt Bone and Fullers-

Earth with a little White-Wine, and Plaister them on the Spot, dry it by the Sun or Fire, and it will suck out all the Greace in once or twice doing.

Sweet Pouders or Perfumes, &c.

To make gross Pouder Alla-Marchale.

Take of Iris sixteen ounces, dried Orange-Flowers twelve ounces, Coriander four ounces, a pound of Provence Roses, two ounces of Angel-Water dregs, an ounce of Calamus, two ounces of Souchet, half an ounce of Cloves, beat them well one after another in a Mortar, mix them, and finely sift them into one incorporated Pouder.

Pouder

Pouder of Jessimine.

To make this, mix about a thousand sprigs and flowers of Jessimine, amongst twenty pound of fine Starch, in a close Box, lay them even, making a Bed of Flowers, and a Bed of Pouder, and let them lye twenty four hours without touching, then shift the Flowers, and put fresh ones the same quantity for three days, and the Pouder will be well scented.

Pouder of Musked Roses.

To do this well, you must put the Musked Roses into the Pouder, and leave them there twenty four hours, in a close Box, so shift them three times, and they will give an excellent scent.

Pouder of Orange-Flowers.

Mix a pound of good ſcented Flowers with twenty pound of Starch, or Rice grounds, mingle them, and ſift them twice a day at leaſt, for theſe are ſubject to heat, and in twenty four hours you muſt ſhift the Flowers, and put the ſame quantity of freſh ones in, and ſo till there is a good ſcent, keeping it always cloſe, unleſs when you uſe it.

Pouder of Violets, or Iris.

In this caſe, beat the Iris, and paſs it through a Sieve, mingle it with the Pouder, and it gives the natural ſcent of a Violet.

Pouder of Amber.

Mix Jessimine, Rose, and Musk-Pouder together, each a like quantity, then mix with them the eighth part of an ounce of the Essence of Amber; then sift the Pouder, but break not the Lumps made by the Essence till dried, then sift them in, and mingle them well; and in this manner with Flowers, Essences, *&c.* you may make what Scent you please, Starch being the Ground of these Hair-Pouders, which sucks the Scents, and contains it a very considerable time for use.

Wash-balls Perfumed, *&c.*

Common Wash-Balls, to make them.

Take a pound of white Cake-Soap, scrape it, and beat it

well in a Morter; take out the Crumbles that are not well incorporated, and put in a pound of Starch well poudered, an ounce of the Eſſence of Orange, half a pint of Macanet-Water prepared, ſtir them gently with a Peſtle, then beat till they are all well mixed, make the Paſte up into Balls, and let them dry.

Waſh-Balls of Neroly.

Take eight pound of Cake-Soap well cleanſed, put to it when ſcraped, as much of Roſe or Orange-Flower, as will well temper it, ſtirring it twice a day, the better to ſoak; then having beaten it well, put in a pound of Labdanum in Pouder, and two ounces of Neroly, mix them into a Paſte, and ſo make them into Balls.

Bo-

Bologna Wash-Balls.

Take three Bundles or Boxes of these Balls, beat them, and dip them in Angel-Water, as much as will well wet them, add half a pint of Benjamine-Water, make two equal Cakes of the Paste, by well beating, then beat very small two drams of Musk or Civet, with two ounces of Balm of Peru, dropped in by degrees; add to these the gross Essence of Amber, and some Essence of Cloves, and some Cinnamon, mix these with the Paste, make it into Balls, and keep it for a very curious Perfume; and in this nature other Wash-Balls, or Paste may be made, and perfumed with various scents.

Sweet-Bags, to make.

Take of Common-Roſe-Leaves twelve ounces, Lavender-Flowers a pound and a half, Sweet Marjoram-Leaves twelve ounces, four ounces of the Leaves of Myrrh, ſix ounces of Tyme-Leaves, four ounces of Mellilot-Leaves, one of Roſemary, two of Cloves, one of Musk-Roſes, a good handful of Citron and Orange-Flowers; put theſe in a Pot, making a Ley of Leaves and Flowers, and another of Salt, then ſtop it well, yet every other day, ſtir it with a ſtick, expoſing it to the heat of the Sun in Summer, but not in the Rain, and fill your Sweet-Bags with theſe, and pouder.

To perfume Gloves, Fans, or Skins, with Flowers, &c.

Grind on a smooth clean Marble Stone, two drams of Civet, add three drops of the Essence Orange-Flowers, and other Flowers, made with Ben-Oil, add more, a few drops of Millefleur-Water, grind by it self Gum Adragam, about the bigness of a Hazle-Nut mixed with Orange-Flower-Water; after that, mix your Civet, dropping a little of the Millefleur-Water; so do till all is well mixed, then put your composition into a Mortar, and pour more Water, stir it till it comes to a quarter of a pint, lay it very even on your Gloves, Skins, *&c.* dry them in the Air, open, and order them for Colouring, and by this Rule, you may Perfume them with any Scents.

Ro-

Roman-*Gloves, how to Perfume.*

Grind on a fine Marble, a dram of Civet, with a few drops of Essence of Orange-Flower-Water, then mix Gum-Adragant of the bigness of a Hazle-Nut, in other Orange-Flower Water, then warm a little Mortar, and infuse in it a dram of Amber, with a few drops of Orange-Flower-Water, pouring more to it by degrees, till all come to about a quarter of a pint, then mix again the Civet, with some drops of the same Water, adding, till the whole comes to half a pint, and then Perfume your Gloves, Skins, or Fans with it.

How

How to Colour and Perfume Gloves at once.

Chuse what Colours you like best, and grind them on a flat Stone, with a little Ben-Oil, or the Essence of Orange-Flowers or Jessamin, pour Orange-flower-Water by degrees, still grinding, then put to the Colours Gum-Adragant, dissolved in Orange-Water, then being well ground, pour all into an Earthen Pan with more Water, taking the Colours, being not too thick, and then dip a soft Brush into it, and rub over Gloves, Skins, or Fans; let them dry in the Air, then smooth and order them as is requisite; grind a bit of your Colour with a little piece of Gum Adragant, infused in Orange-Flower, and very clear, rub them over with this, and it will keep the Scent a long time.

Se-

Several sorts of Snuff, Solid and Liquid, how to Make and Perfume them.

To Prepare and Cleanse Snuff.

The Ground of it is Tobacco dried into Pouder, that it will sift curiously through a fine Sieve, and then it requires briefly to be washed and cleansed in the following manner.

Soak it in Fair Water twenty four hours, then take it out, and squeeze it very well in a cloth, dry it in the Sun on Wicker Hurdles, over which a fine Linnen Cloth is laid, keeping it turning, and stirring almost continually; being dried, sprinkle Sweet-Water on it, as Orange, Jessimine, Angel, or the like, then dry it again, and wet and dry it three times, by which means it will be capable to take the

the impression of any Scent, by being sprinkled on it, or infused; but if you design to colour it Red or Yellow, it must be done before it is scented, especially for Flower-scents, it may be coloured with Red or Yellow-Oker.

To Perfume Snuff with Flowers.

The Flowers most used in this are Jessimine, Orange, Musk, Roses, Common-Roses, Turbe-Roses, *&c.* But these if used naturally, must be helped with the Essence of other Flowers, or the same; to do this, get a wooden Box large enough for your purpose, lined within with dry White-Paper, lay a laying of Snuff, and a laying of Flowers, and let them stand twenty four hours, then search or sift the Snuff, to take out the Flowers, and

and renew them with other Flowers; continue it four or five days, then separate it, and keep it in close Boxes in a dry place for use.

Snuff, with Spanish-Perfume.

Take a pound of Snuff that has been Perfumed with any sort of Flowers, beat in a Mortar twenty grains of Musk, with a little lump of Sugar, so put in your Snuff by degrees, gently stirring it about, and when the Mortar is full, empty it gently, and cover it to keep in the Scent as much as may be, then put in ten grains of Civet, put in the Snuff again, and mingle them well, and so keep it dry for use.

How

How to take Spots or Stains out of Scarlet or Velvet.

To do this, take Soap-wort, a Herb of that name, bruise it, and strain out the Juice, add a little Black-Soap, mix them well to a moderate thickness, daub over the stained or spotted place, wash it out with warm water, and suffering it to dry, do it again twice or thrice, and it will effect your desire.

To take Iron-moulds, or Spots, out of Linnen.

Dissolve the Pouder of Burnt-Allom, in the Juice of Limon, wet the place with it, and dry it with the back of a Spoon, in the fore-part of which is a live Coal, and in doing it five or six times, the Iron-mould, or Spot will wash out.

To

To Recover Faded Linnen.

Heat a gallon of New-Milk over the Fire, and scrape a pound of Cake-Soap into it, and when the Soap is well dissolved, boil the Linnen well therein, and then clap it into a hot Laver of Water and other Soap, wash it out well, and it will recover its Strength and Colour.

To make Pouder-Inks, as the *London*-Pouder-Ink, *&c.* and Liquid Shining Japan-Ink.

To make that which is called the London-*Pouder-Ink.*

Take ten ounces of the clearest Nut-galls, bruise them and sift the Pouder very fine, then White Copperas two ounces, Roman Vitriol three ounces, Gum-

Gum-Arabick or Sandriack an ounce, bruise and sift them very fine, so that though they appear White, a little being put into Water, will in a little time turn it, and an ounce of the Pouder, will make a pint of very Black Ink.

To make Japan, or Shining-Ink.

Take Gum-Arabick and Roman-Vitriol, of each an ounce, Galls well bruised a pound, put them into Rape-Vinegar, or Vinegar made of clear Small-Beer; let them remain in a warm place, often stirring, till the Liquor becomes black, then add to a gallon an ounce of Ivory-Black, and a quarter of a pint of Seed-Lac-Varnish, and it will be a curious Black-Shining Ink.

A Pouder-Ink to rub on Paper, and Write on.

Bruise about twenty Nut-galls and half an ounce of Roman Vitriol, as much Gum-Arabick, and Gum-Sandriack, mingle these finely together, when well bruised and sifted, to a pouder, rub the Paper hard with it with Cotton Wool, and polishing it with a piece of Ivory, write with Water, and in a little time, the Letters you write will appear a Fair-black, as if written with the best Ink.

Receipts for the Cures of sundry Diseases and Grievances, Incident to Men, Women and Children.

For the Ague.

Take a little handful of the Tops

tops of Rue, boil them in a quart of White-Wine, give the party half a pint, four times successively, upon four Colds its approaching, if the Ague last so long, and put the party into a warm Bed, this must be drank as hot as the Patient can drink it.

To Ease, and Remove the Pains of the Gout.

Take two ounces of Sarsaparilla, cut it small, and boil it in a quart of Small-Beer, till a third part be consumed, drink it as hot as may be, and about a quarter of an hour after, bathe in with your warm hands a mixture equally of the Spirit of Wine, and the finest Oil of Turpentine, where the afflicting Pain is, and it gives present ease, and in a short time makes it cease.

For

For Pains of Teeth.

Take Henbane-Seed, and Hiſop-Seed, bruiſe them finely together, mix them that they may ſtick well, with a little Oil of Spikenard, if hollow, ſtop the Tooth with theſe, and a piece of Lint dipped in the Oil; if not, tye up the quantity of a large Pea, in a fine thin Rag, and lay it to the Root of the Tooth, and the Pain will ſoon ceaſe.

To take away Corns.

Cut well and cloſe, take out as much of the Coat as you can; then take Burnt-Allom, and the Pith of an Oiſter that ſticks to the Shell, dried and poudered, incorporate theſe with a little Venice-Turpentine, put into the hollowneſs, if there be any, a little Tent of Lint dipped in Oil of Gloves, and lay on the other as a Plaſter, and it in a

weeks

weeks time with thrice renewing, takes away the Corn, making Flesh arise, to fill the hollowness.

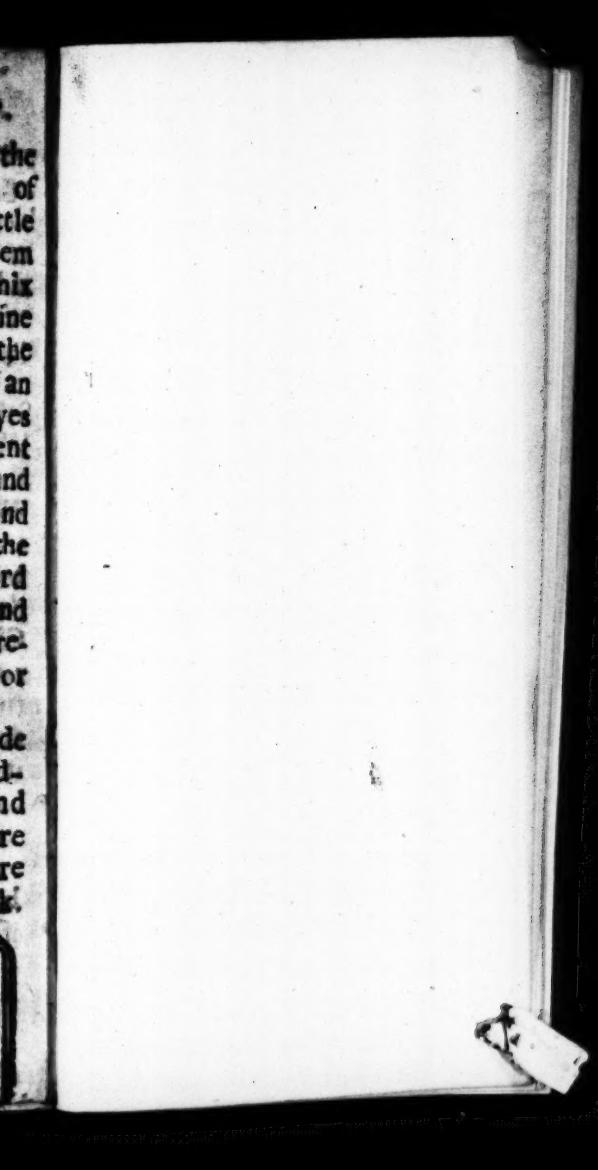
For Blasts, Burns, or Scalds.

Take Ointment of Tobacco a quarter of an ounce, Pidgeons, or Pullets Dung half an ounce, Sallad Oil two spoonfuls, Snow-Water the like quantity, Cream a quarter of a pint, and the White of a New-laid Egg, beat and bruise these till they become a pliable Ointment over a gentle fire, spread them on a fair Cloth, and lay it to the afflicted Part, and in three or four times renewing, it will take out the fire, and put the party in an easie way of Recovery.

For the Stone or Gravel, in the Reins or Bladder.

Take green Parsley, if it can be got, that is running to Seed, if not, other Parsley, stamp it, and

and squeeze out an ounce of the Juice, and as much of that of a very hard Onion; take a little handful of Sloes, bruise them that the Stones may break, mix these with a pint of White-Wine and boil it well, then add to the strained Liquor, a quarter of an ounce of calcined Crabs-Eyes or Claws, and let the Patient drink fasting half of it, and move up and down swiftly, and within a quarter of an hour the rest, and it will speedily afford ease, and bring away Sand and Gravel, if it remain in the Ureters, or Neck of the Bladder or Yard.

Thus Reader have I made good my Promise in this crouded Work, full of variety, and must conclude, because there remains not room for any more to be inserted in this little Book.

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